

F. BEYER

ESCUELA
PREPARATORIA

DE PIANO

Op. 101

(POZZOLI)

RICORDI

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F. BEYER

ESCUELA PREPARATORIA DE PIANO

Nueva edición revisada por ETTORE POZZOLI

ANDRÉS G. PFOEDERL
PROFESOR

ELEMENTOS DE TEORÍA MUSICAL



Pentagramas para piano con líneas adicionales superiores e inferiores. *)

Pentagrama superior















Pentagrama inferior

Para aprender a leer las notas fácilmente el alumno deberá saber nombrar, con fluidez las notas de la escala, primero en su orden sucesivo: *do-re-mi-fa-sol-la-si-do*, luego por intervalos de tercera: *do-mi-sol-si-re-fa-la-do*, ya en movimiento ascendente, ya en descendente. En seguida se ejercitará en hallar la nota escrita y la tecla correspondiente a la nota nombrada.

INTERVALOS

*) Para más detalles consúltese el "Resumen de la Teoría Musical" por Ettore Pozzoli (Edición Ricordi)

VALORES MUSICALES

	entero	mitad	cuarto	octavo	dieciseis	treinta y dos	sesenta y cuatro
Notas							
Pausas							

DIVISION DE LOS VALORES MUSICALES

1 entera vale

2 mitades

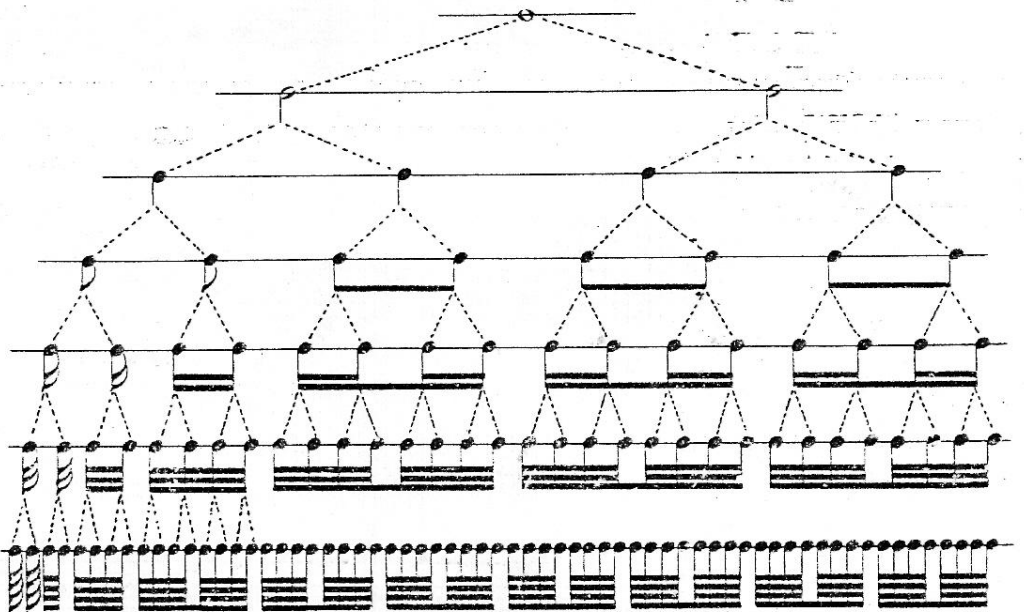
4 cuartos

8 octavos

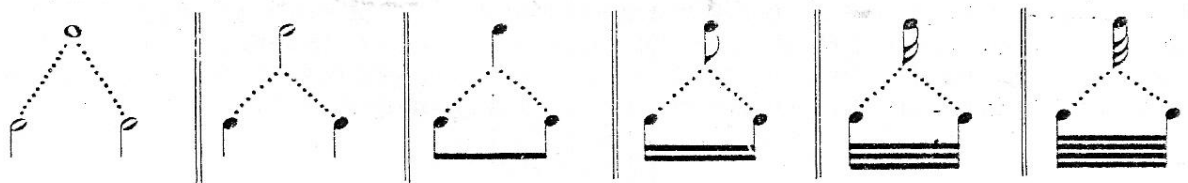
16 dieciseisavos

32 treinta y dosavos

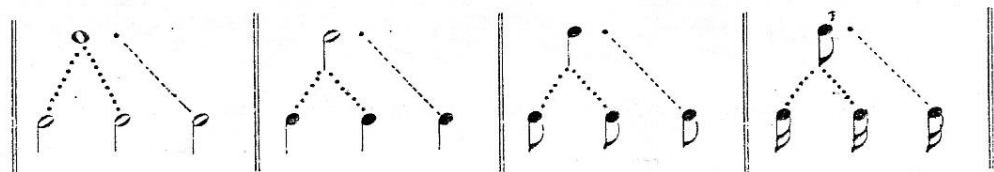
64 sesenta y cuatroavos



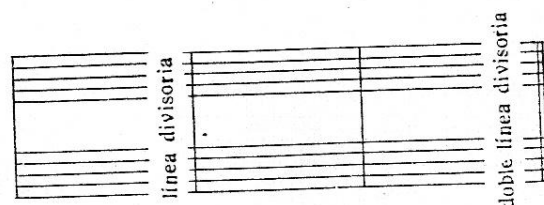
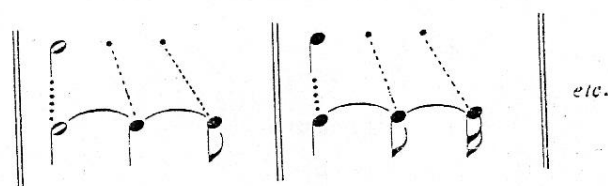
Cada valor es divisible en dos partes.



Cada valor con puntillo es dividido en tres partes.



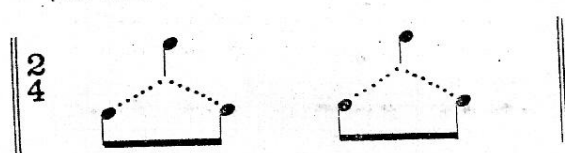
El puntillo aumenta la nota en la mitad de su valor. El segundo lo aumenta en la mitad del valor del primero.



COMPASES DE DOS TIEMPOS

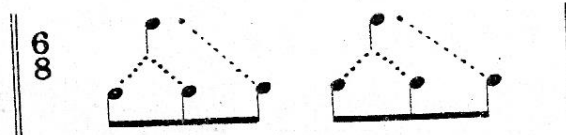
simples

(dos subdivisiones en cada tiempo)



compuestos

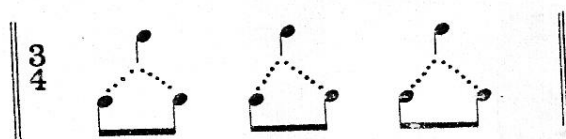
(tres subdivisiones en cada tiempo)



COMPASES DE TRES TIEMPOS

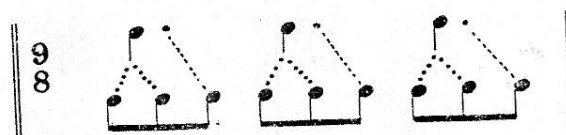
simples

(dos subdivisiones de cada tiempo)



compuestos

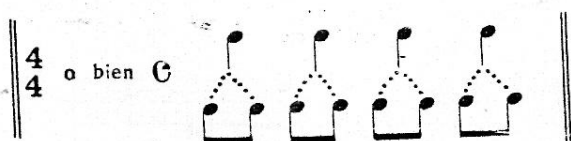
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COMPASES DE CUATRO TIEMPOS

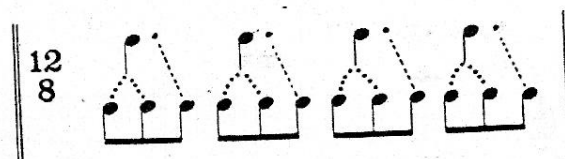
simples

(dos subdivisiones de cada tiempo)



compuestos

(tres subdivisiones de cada tiempo)

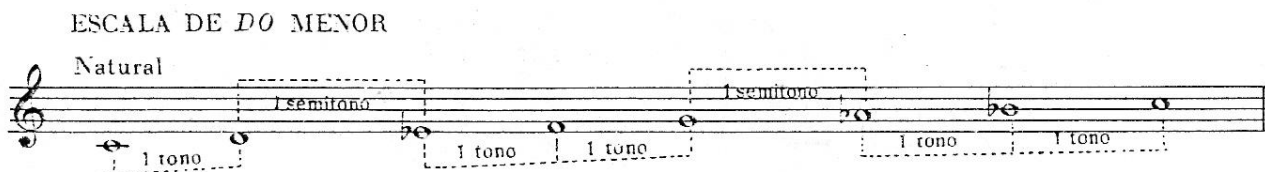
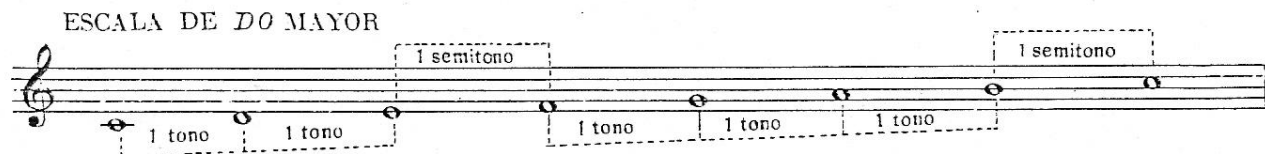
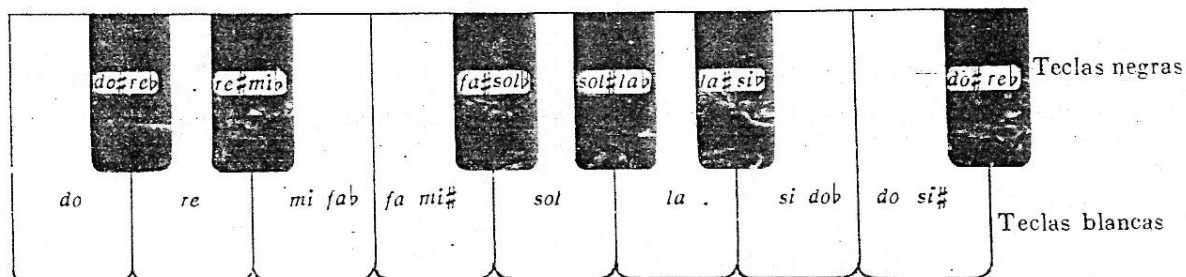
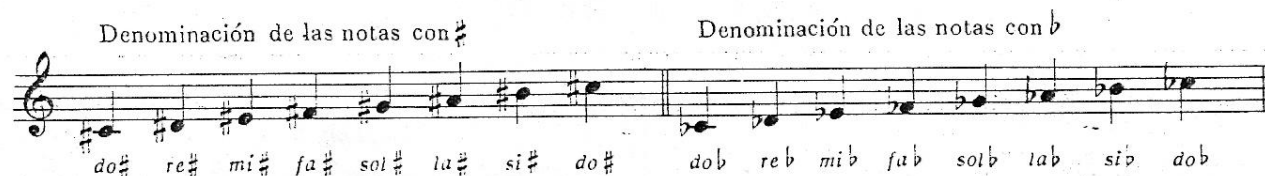


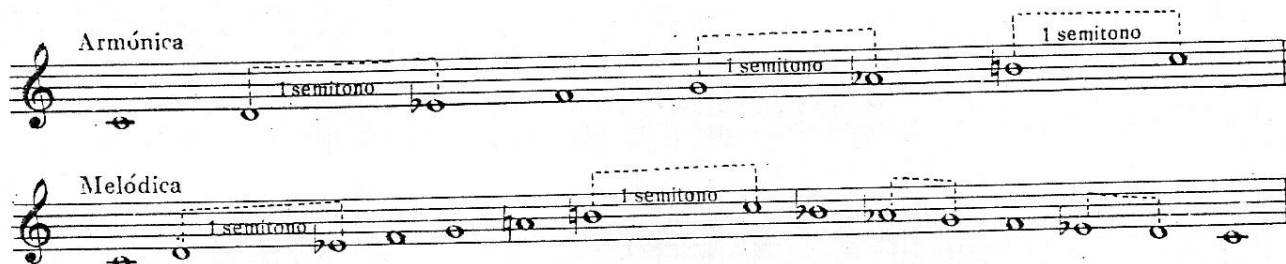
SIGNOS DE ALTERACION

sostenido

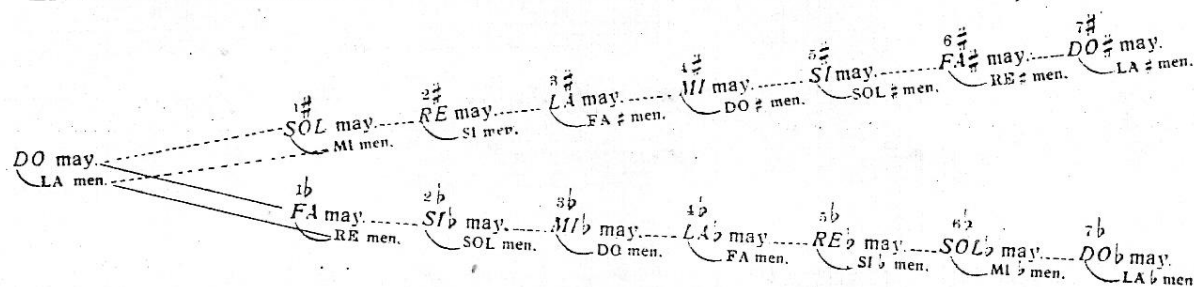
♭ becuadro

b bemol





ENLACE DE TODAS LAS TONALIDADES MAYORES Y MENORES



EJERCICIOS PRELIMINARES

El alumno, una vez instalado al piano, deberá tomar una actitud natural, teniendo cuidado de mantener los codos ligeramente adherentes al cuerpo y al mismo nivel que el teclado.

La mano deberá estar ligeramente inclinada hacia el pulgar, de manera de formar la continuación de la línea del antebrazo.

Los dedos estarán más bien alargados, conservando la punta curvada hacia la tecla y deberán ser articulados de manera que produzcan un movimiento de percusión vertical, evitando producir en la mano toda sacudida.

En los ejercicios siguientes se prestará atención a que el dedo se levante en el momento preciso, en que el otro golpea una nueva tecla y a fin de que dicho movimiento se efectue con mucha igualdad y precisión, se hará muy lentamente al principio.

Conviene observar en fin que el toque no debe ser demasiado fuerte, para que la mano y los dedos no sufran contracciones nerviosas, que darían lugar a una ejecución pesada.

EJERCICIOS PARA LOS DEDOS DE LA MANO DERECHA

Cada número deberá ser repetido hasta que el profesor esté completamente satisfecho.

1. 2. 3. 4.
5. 6. 7. 8.
9. 10. 11. 12.
13. 14. 15. 16.
17. 18. 19.
20. 21.
22. 23. 24.

EJERCICIOS PARA LOS DEDOS DE LA MANO IZQUIERDA

1. 2. 3. 4. 5.
6. 7. 8. 9.
10. 11. 12. 13.
14. 15. 16.



EJERCICIOS PARA LAS DOS MANOS JUNTAS



El discípulo deberá ante todo ejecutar estos ejercicios de memoria, siguiendo exactamente las indicaciones del profesor.

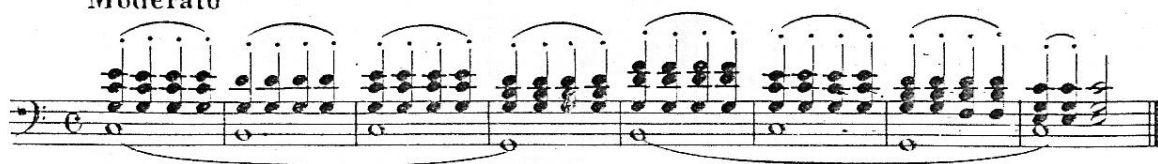
Cuando haya adquirido cierto dominio en la articulación de los dedos podrá emprender el estudio de los ejercicios siguientes, que tienen relación con el toque.

Al mismo tiempo será conveniente que trabaje también los ejercicios que encontrará en el apéndice de este Método.

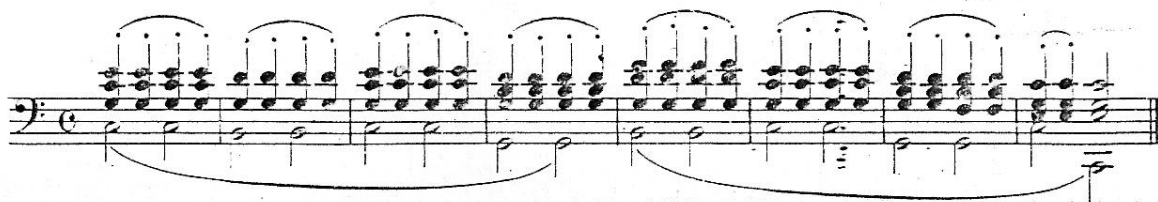
EL PROFESOR
A TRES MANOS

Moderato

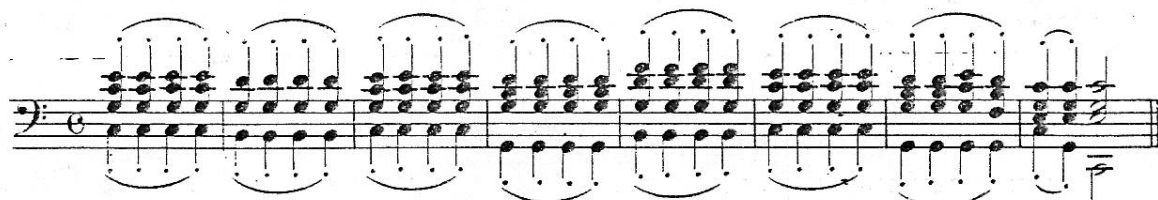
1.
Tema



Var. 1.



Var. 2.



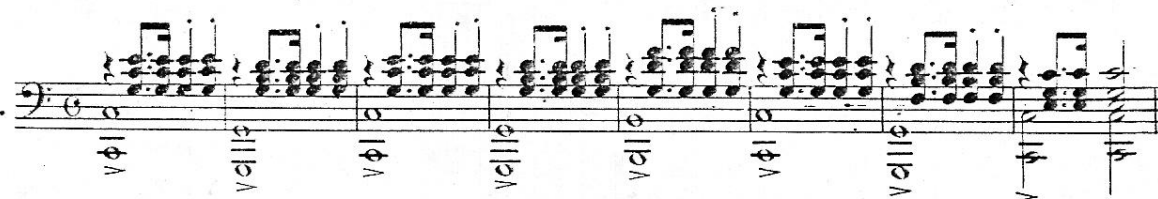
Var. 3.



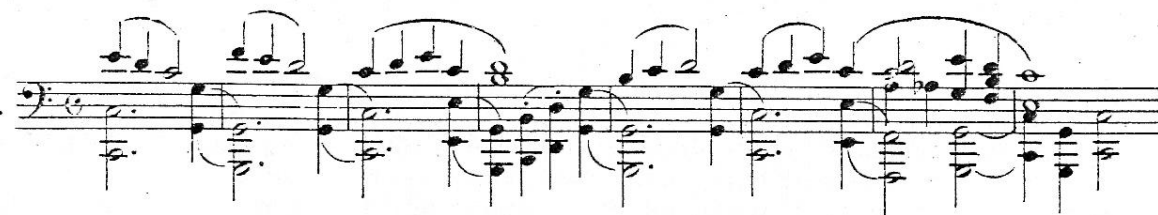
Var. 4.



Var. 5.



Var. 6.



EL DISCIPULO A TRES MANOS

EJERCICIOS PARA LA MANO DERECHA SOLA



La mano deberá prepararse teniendo curvadas las puntas de los dedos hacia las teclas, *do, re, mi, fa, sol*, como se ha indicado en el ejemplo precedente.



Los sonidos colocados bajo la ligadura deben ser ejecutados de manera que no haya ninguna separación entre ellos. Es necesario cuidar que el dedo no se levante de la tecla antes de que el siguiente no haya bajado otra. Es una regla general.

Si se debe repetir el golpe sobre la misma tecla, es necesario levantar la mano.

1. **Moderato**

Tema

El alumno debe contar en voz alta y con exactitud rítmica los tiempos del compás.

Variaciones

Var. 1.

Var. 2.

Var. 3.

Var. 4.

Var. 5.

Var. 6.

EL PROFESOR

Var. 7.



Var. 8.



Var. 9.



Var. 10.



Var. 11.



Var. 12.



EL DISCIPULO

El dedo no debe quedar sobre la tecla en los movimientos de pausa. Es necesario por consiguiente levantar la mano.

Pausas

un compás entero	medio compás	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	etc.
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Var. 7.

Var. 8.

Var. 9.

Var. 10.

Var. 11.

Var. 12.

EL PROFESOR
A TRES MANOS

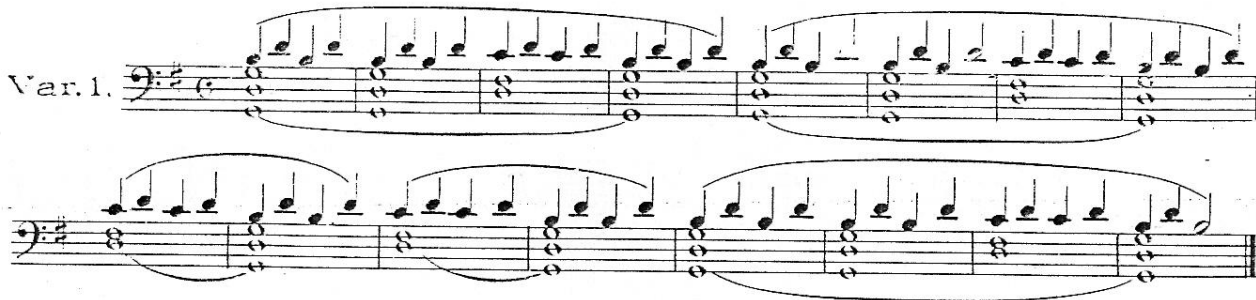
Moderato

2.

Tema



Var. 1.



Var. 2.



Var. 3.



Var. 4.



EL DISCIPULO
A TRES MANOS

EJERCICIOS PARA LA MANO IZQUIERDA SOLA

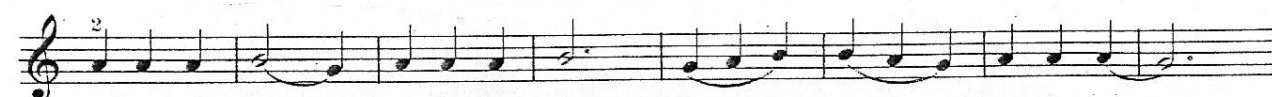
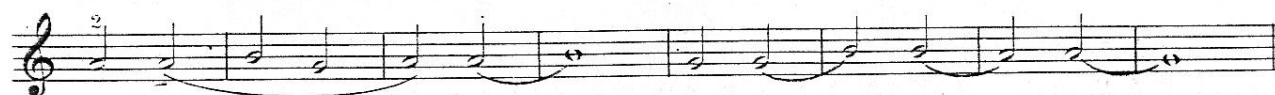
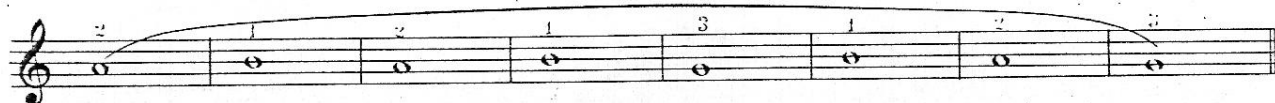
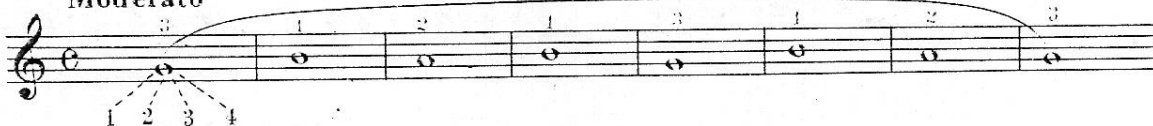
Posición de la mano izquierda



2.

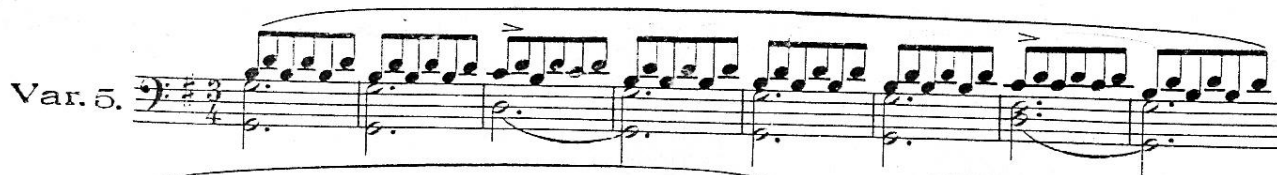
Moderato

Tema

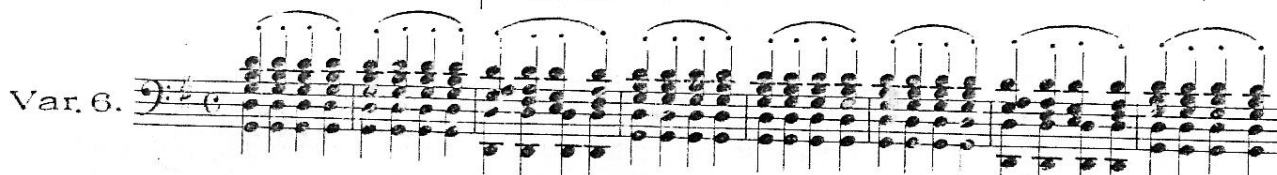


EL PROFESOR

Var. 5.



Var. 6.



Var. 7.



Var. 8.



EL DISCIPULO

REPETICION



Indica que debe repetirse el fragmento incluído entre dos repeticiones o entre una repetición y el principio de la pieza.

Var. 5.

Posición de la mano

Var. 6.

Var. 7.

Var. 8.

EL PROFESOR
A CUATRO MANOS

Moderato

3.

Musical notation for measure 3. The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note accompaniment. A slur connects the two staves.

4.

Musical notation for measure 4. The right hand continues with eighth-note chords, and the left hand has a more active eighth-note line. A slur connects the two staves.

5.

Musical notation for measure 5. The right hand features a melodic line with slurs and accents, while the left hand provides a steady eighth-note accompaniment.

Musical notation for measure 6. The right hand has a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

6.

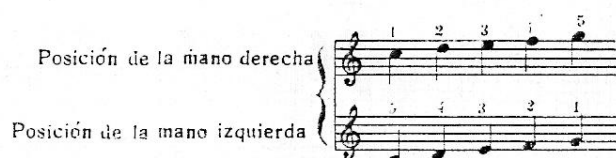
Musical notation for measure 7. The right hand plays a continuous eighth-note chordal texture, while the left hand plays a simple eighth-note accompaniment.

7.

Musical notation for measure 8. The right hand has a melodic line with slurs and accents, and the left hand provides a steady eighth-note accompaniment.

EL DISCIPULO

A CUATRO MANOS



Cada dedo deberá tener la punta siempre vuelta hacia la tecla indicada, de manera que la mano permanezca inmóvil.

Moderato

3.

4.

5.

6.

7.

EL PROFESOR

8.

Allegretto

9.

Allegretto

EL DISCIPULO

Posición de las manos

Exercise 8, titled "Posición de las manos", is written for piano in 4/4 time. It consists of two systems. The first system shows the right hand playing a sequence of eighth notes (C4-D4-E4-F4-G4-A4-B4) with fingerings 1-2-3-4-5, while the left hand plays a single C3 octave. The second system continues the right hand's ascending eighth-note scale, with the left hand providing a steady bass accompaniment of half notes (C2, D2, E2, F2, G2, A2, B2, C3).

This system continues the exercise from the previous one. The right hand plays a descending eighth-note scale (B4-A4-G4-F4-E4-D4-C4) with fingerings 5-4-3-2-1, while the left hand continues with half notes (B1, A1, G1, F1, E1, D1, C2, B1).

Exercise 9, titled "Allegretto (de una vivacidad graciosa)", is written for piano in 3/4 time. It begins with a treble clef and a key signature of one flat (Bb). The right hand plays a sequence of eighth notes (C4-D4-E4-F4-G4-A4-B4) with fingerings 1-3-2-1-2-5, while the left hand plays a steady bass accompaniment of eighth notes (C2, D2, E2, F2, G2, A2, B2, C3).

This system continues the exercise. The right hand plays a descending eighth-note scale (B4-A4-G4-F4-E4-D4-C4) with fingerings 5-4-3-2-1, while the left hand continues with eighth notes (B1, A1, G1, F1, E1, D1, C2, B1).

This system continues the exercise. The right hand plays a descending eighth-note scale (B4-A4-G4-F4-E4-D4-C4) with fingerings 5-4-3-2-1, while the left hand continues with eighth notes (B1, A1, G1, F1, E1, D1, C2, B1).

This system continues the exercise. The right hand plays a descending eighth-note scale (B4-A4-G4-F4-E4-D4-C4) with fingerings 5-4-3-2-1, while the left hand continues with eighth notes (B1, A1, G1, F1, E1, D1, C2, B1).

EL PROFESOR.

Comodo

10.

Exercise 10 is a piano piece in 3/4 time, marked 'Comodo'. It consists of three systems of two staves each. The right hand plays a series of chords, while the left hand plays a simple melodic line. The first system is marked with a '10.' and a brace. The second and third systems continue the piece. The key signature has one sharp (F#).

Moderato

11.

Exercise 11 is a piano piece in 6/8 time, marked 'Moderato'. It consists of three systems of two staves each. The right hand plays a series of eighth-note chords, while the left hand plays a simple melodic line. The first system is marked with a '11.' and a brace. The second and third systems continue the piece. The key signature has one sharp (F#).

EL DISCIPULO

Comodo (Cónodamente)

10.

3

Moderato

11.

1

EJERCICIOS A DOS MANOS

El alumno no debe olvidar nunca que una buena posición del cuerpo, de los brazos, de los dedos, así como un buen toque y una gran precisión en la medida son la base de una buena ejecución.

Moderato

12.

13.

14.

15.

Moderato

16.

Exercise 16 is in 2/4 time and marked Moderato. It consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with eighth notes and quarter notes, featuring fingerings 1, 3, 2, 4, 3, 1, 2. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 5, 1, 3, 2, 4, 1, 5, 3. The second system continues the piece with similar rhythmic patterns and fingerings, ending with a repeat sign.

Allegretto

17.

Exercise 17 is in 3/4 time and marked Allegretto. It consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with quarter notes and half notes, featuring fingerings 1, 3, 4, 2, 4, 2. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 3, 1, 4, 5, 3, 4. The second system continues the piece with similar rhythmic patterns and fingerings, ending with a repeat sign.

Allegretto

18.

Exercise 18 is in 3/4 time and marked Allegretto. It consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with quarter notes and half notes, featuring fingerings 1, 2, 3, 5, 1, 2, 3, 5. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 5, 3, 2, 1, 3, 5. The second system continues the piece with similar rhythmic patterns and fingerings, ending with a repeat sign.

Allegretto

19.

3/4

Allegretto

20.

3/4

legato

Moderato

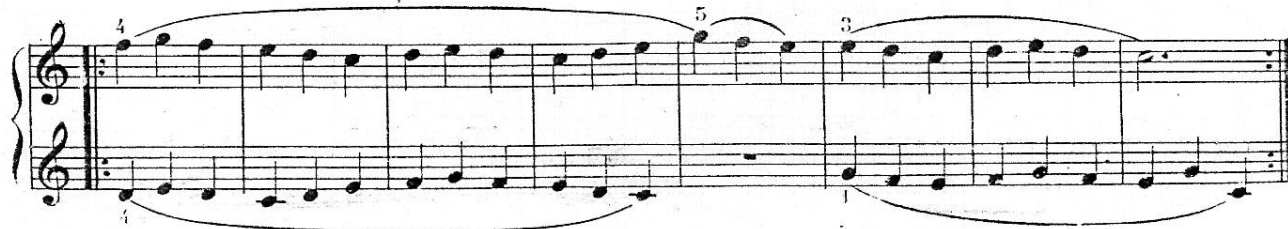
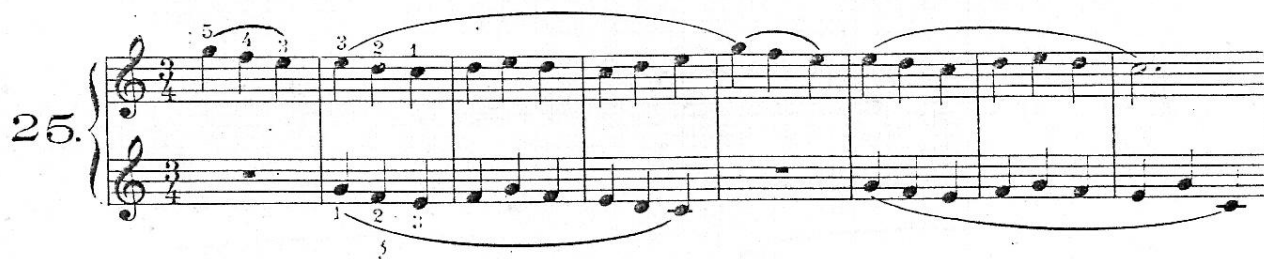
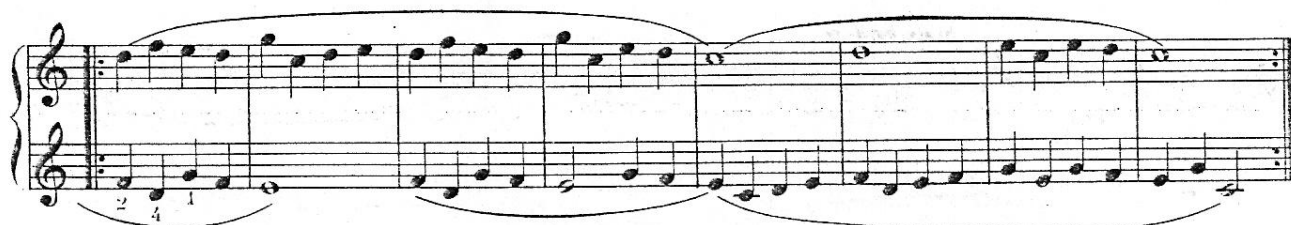
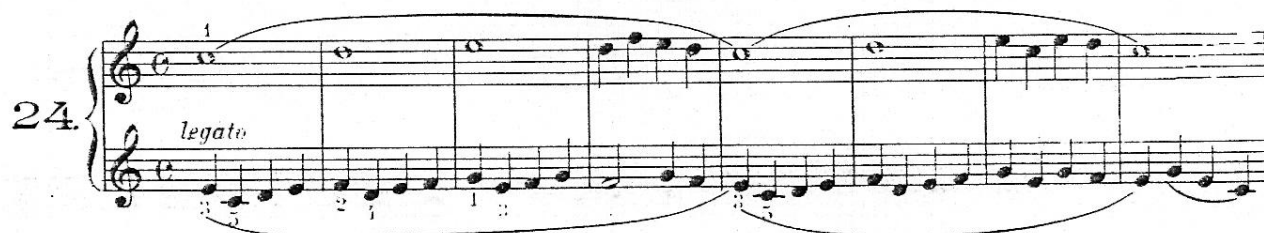
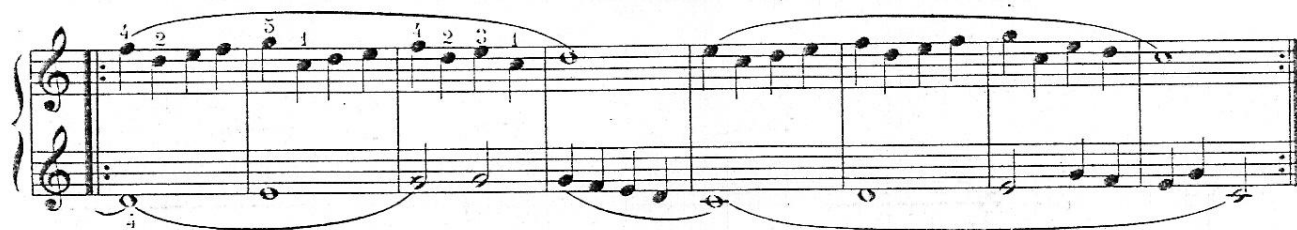
21.

3/4

legato

22.

3/4



Moderato

26.

This musical score is for measures 26 through 28 of a piece in Moderato tempo. It is written for piano in C major, 4/4 time. The notation is in grand staff (treble and bass clefs). Measure 26 begins with a short prelude in the left hand: a descending scale from G4 to C3. The main melody in the right hand starts on G4 and features a series of eighth-note runs and quarter notes, with fingerings indicated by numbers 1-5. The bass line provides harmonic support with a mix of quarter and eighth notes. Measure 27 continues the melodic development in the right hand, incorporating more complex fingering patterns. Measure 28 concludes the section with a final melodic phrase in the right hand and a sustained bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

27.

28.

LIGADURAS DE DOS NOTAS UNISONAS Y VECINAS



Esta ligadura denominada de prolongación tiene por objeto unir dos valores en uno solo. En la ejecución por tanto, la segunda nota no será articulada y el dedo deberá permanecer firme sobre la tecla durante el valor entero de las dos notas.

29.

30.

31.

EL PROFESOR

Andante

32.

Exercise 32 is in 3/4 time and E major. The right hand features a continuous eighth-note pattern with slurs and ties, while the left hand plays a simple harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

Allegretto

33.

Exercise 33 is in 3/4 time and E major. The right hand plays a series of eighth-note chords with slurs, and the left hand provides a steady accompaniment of quarter notes. The exercise ends with a double bar line.

Andante

34.

Exercise 34 is in 3/4 time and E major. The right hand has a flowing eighth-note melody with slurs, and the left hand plays a supporting line of quarter notes. The piece concludes with a double bar line.

EL DISCIPULO

Andante (no demasiado lento)

32.

Allegretto

33.

Andante

34.

Moderato

35.

Exercise 35, Moderato. The piece begins with a piano introduction. The main exercise is in 2/4 time, featuring a right hand melody of eighth notes and a left hand accompaniment of quarter notes. The exercise is marked with a '35.' and includes fingerings for both hands.

Continuation of exercise 35. The right hand continues with eighth-note patterns, and the left hand maintains the quarter-note accompaniment. The exercise concludes with a repeat sign.

36.

Exercise 36, Moderato. The piece begins with a piano introduction. The main exercise is in 2/4 time, featuring a right hand melody of eighth notes and a left hand accompaniment of quarter notes. The exercise is marked with a '36.' and includes fingerings for both hands.

Continuation of exercise 36. The right hand continues with eighth-note patterns, and the left hand maintains the quarter-note accompaniment. The exercise concludes with a repeat sign.

Allegretto

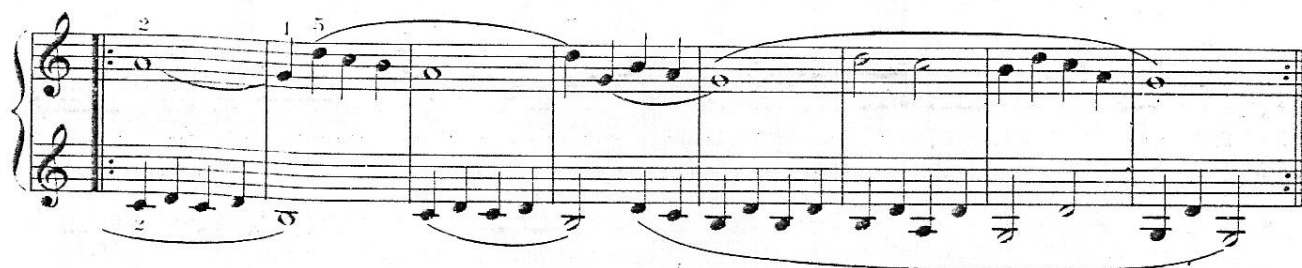
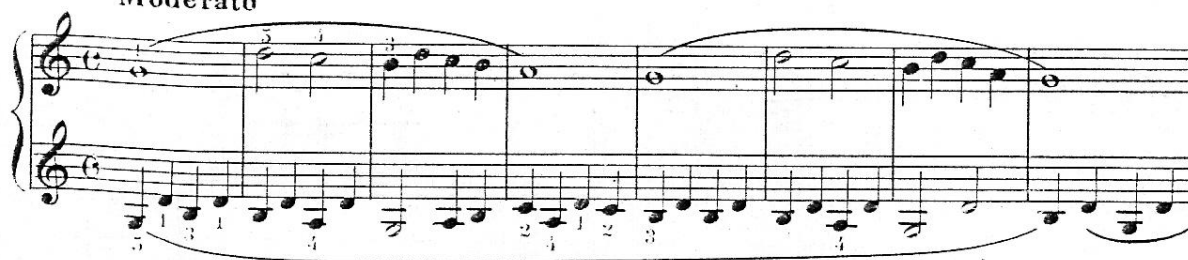
37.

Exercise 37, Allegretto. The piece begins with a piano introduction. The main exercise is in 3/4 time, featuring a right hand melody of eighth notes and a left hand accompaniment of quarter notes. The exercise is marked with a '37.' and includes fingerings for both hands.

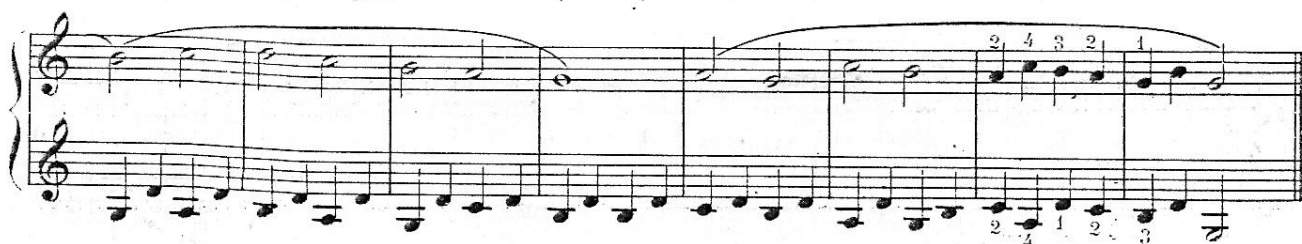
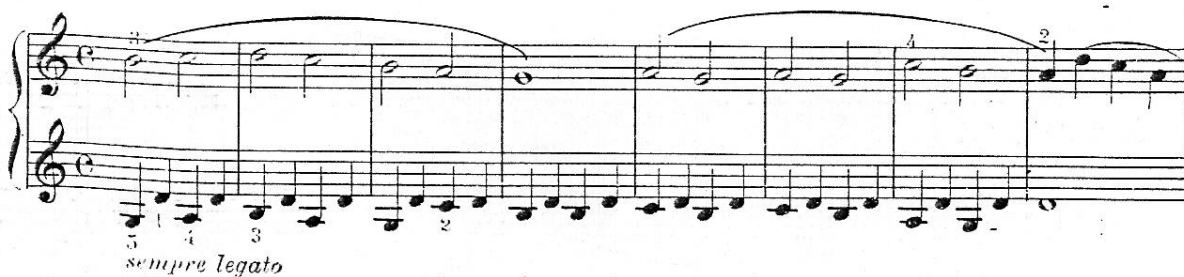
Continuation of exercise 37. The right hand continues with eighth-note patterns, and the left hand maintains the quarter-note accompaniment. The exercise concludes with a repeat sign.

Moderato

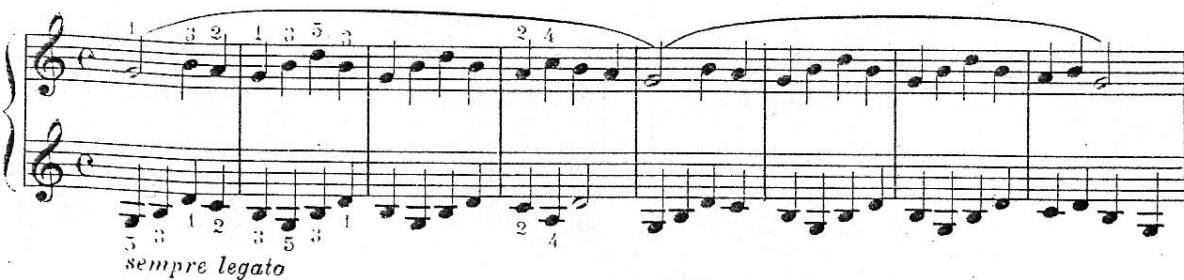
38.



39.



40.



EL PROFESOR

Allegretto

41.

Exercise 41 is in common time (C) and piano (p). It consists of two systems of two staves each. The first system features a treble staff with a series of eighth-note chords and a bass staff with a simple harmonic accompaniment. The second system continues the melody in the treble staff and the accompaniment in the bass staff, ending with a double bar line.

Andante

42.

Exercise 42 is in 3/4 time and marked *dolce*. It consists of two systems of two staves each. The first system shows a treble staff with a flowing eighth-note melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

Moderato

43.

Exercise 43 is in common time (C) and marked *mf*. It consists of two systems of two staves each. The first system features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

EL DISCIPULO

Allegretto

41.

Allegretto

Andante

42.

Andante

Moderato

43.

Moderato

EL PROFESOR

Moderato


44.

The musical score for 'El Profesor' is written for piano and features a variety of musical textures. It begins with a piano (p) dynamic and a moderate tempo. The first system shows a complex texture with a rapid sixteenth-note melody in the right hand and a slower bass line in the left. The second system continues this texture, with the right hand playing a continuous sixteenth-note pattern. The third system introduces a change, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment. The fourth system features a mezzo-forte (mf) dynamic and a more active bass line. The fifth system returns to a piano texture with a rapid sixteenth-note melody in the right hand. The sixth system continues this texture, with the right hand playing a continuous sixteenth-note pattern. The seventh system concludes the piece with a final chord in the right hand and a sustained note in the left.


OCTAVA 8

Las notas sobre las cuales se extiende la indicación 8..... deben ser ejecutadas una octava más alta hasta el fin de la línea de puntos

Ejemplo



Ejecución



EL DISCIPULO

EJERCICIO

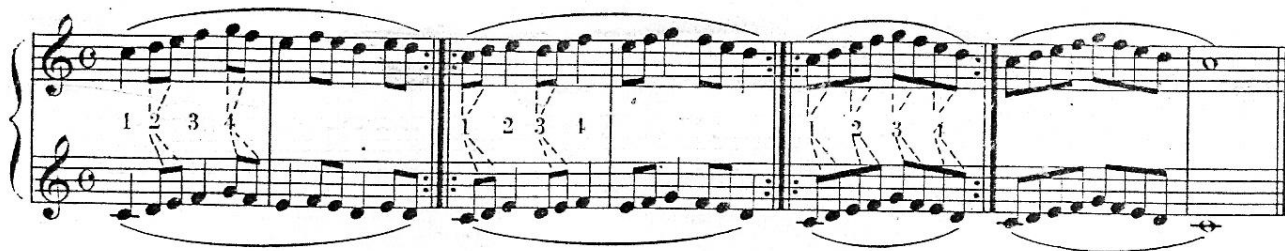
para la duración diferente de los sonidos de la redonda a la corchea.

Moderato

44.



EJERCICIOS DE CORCHEA



Moderato



Comodo

Posición de la
mano izquierda

46.



Para ejecutar la 1ª vez.

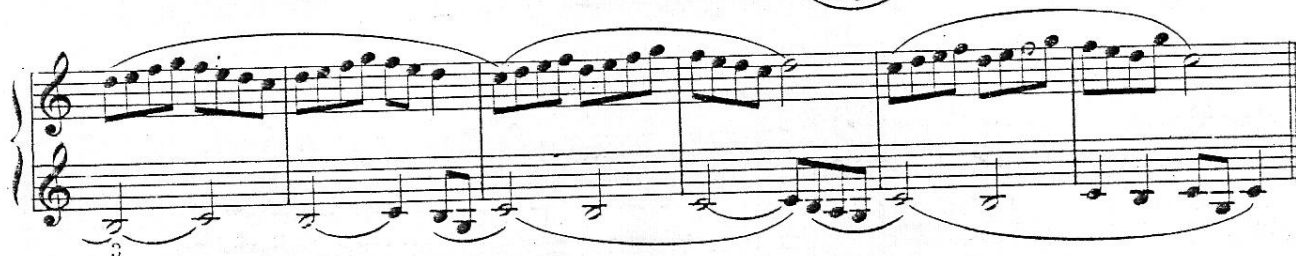
Para ejecutar la 2ª vez.

Posición de la mano izquierda



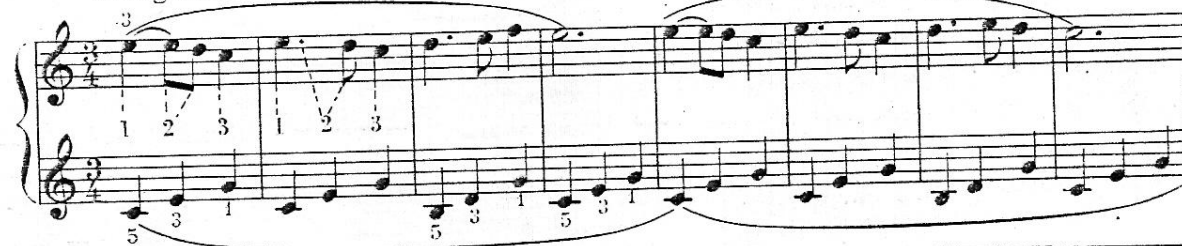
47.

Moderato



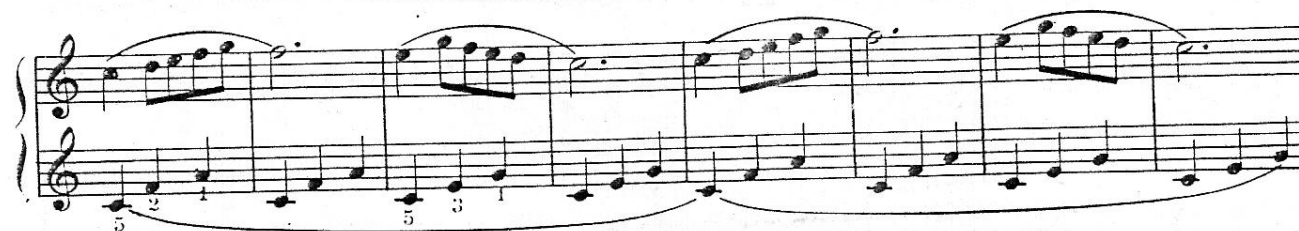
48.

Allegretto



49.

Allegretto



Comodo

50.

Los codos no deben alejarse del cuerpo aún cuando las manos se aparten del centro del teclado.

I

Repetir 7 veces cada ejercicio.

II

III

IV

x) do re mi fa sol la mi re do la si do re mi re do si la re mi fa sol la sol fa mi re sol la si do re do si la sol

Relación entre las notas de la clave de Sol y la clave de Fa.

x) N.B. Compárense las notas de las claves de Sol y de Fa que deben ejecutarse en las mismas teclas.

51. Moderato

The musical score for exercise 51 is written in 6/8 time and is marked 'Moderato'. It consists of two systems, each with a treble and bass staff. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The music features various fingerings and articulations, including slurs and accents. The key signature is one flat (B-flat).

Allegretto

52.

sempre legato

3
5 3 1 5

1. 2.

53. *Moderato*

f(*)

(*) *f* (fuerte)

54. *Comodo*

f

Moderato

55.

mf *

legato

x) *mf* (medio fuerte);

Allegretto

56.

11

Allegretto

57.

11

73 xxx)

f

xx) p' (suave)

Comodo

60.

mf

5 3 1

x) cresc.

x) dim.

f

dim.

mf

cresc.

dim.

x) *cresc.* (aumentando la sonoridad).
 x x) *dim.* (disminuyendo la sonoridad).

Allegro moderato (moderadamente rápido)

61.

x) *dim.*

legato

x) *dim.*

x) *dim.*

x) *dim.*

x) dulce

Allegro moderato

62.

The musical score consists of five systems of piano notation. The first system is marked *mf* and includes a staccato mark (x) over a note in the right hand. The second system is marked *p*. The third system is marked *f*. The fourth system is marked *mf*. The fifth system continues the rapid melodic line in the right hand. Fingerings and slurs are extensively used throughout the piece.

x) El punto colocado sobre la nota indica que es necesario hacerla staccata. Esto se obtiene retirando el dedo de la tecla inmediatamente después de haberla atacado.

Ejemplo:



Ejecución:



EL PROFESOR

Allegretto

63.

1.

p

2.

cresc. *f* *p*

mf *f* *p*

cresc. *f*

64.

Comodo

p

1.

cresc. *p*

2.

f

EL DISCIPULO

Allegretto

63.

mf

f

p

cresc.

f

x)

x) *** Las notas acompañadas de puntos alargados deben hacerse muy breves con ataque seco y brillante.

Ejemplo:

Ejecución:

64.

Comodo

dolce

legato

cresc.

dolce

f

1.

2.

1

EJERCICIOS PARA EL PASAJE DEL PULGAR

En estos ejercicios es necesario que el pulgar se prepare debajo de la mano y se articule teniendo la última falange ligeramente inclinada hacia la tecla. Téngase cuidado de efectuar este movimiento sin perturbar la tranquilidad del brazo y de la mano y de insistir mucho hasta que el pulgar haya obtenido cierto grado de flexibilidad.

Mano derecha sola

Mano izquierda sola

Mano derecha sola

Mano izquierda sola

ESCALA DE DO MAYOR

Moderato

65.

EJERCICIOS DE DOBLES NOTAS

Mano derecha sola

1º 2º 3º

Mano izquierda sola

1º 2º 3º

Cada ejercicio se repite 4 veces.

66. Allegretto

dolce

legato

67. Moderato

mf

N. B. La muñeca no debe ponerse rígida.

El discípulo procurará hacer oír al mismo tiempo las dos notas de las terceras y ejecutará el enlace de una tercera a otra rigurosamente ligado.

Moderato

68. *mf*

69. *mf*

ESCALA DE SOL MAYOR

f

f

f

Moderato

70. *mf*

[illegible]

72. *Comodo*

dolce

legato

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains the first two measures of the piano introduction. The second system contains the next two measures, which include a key signature change to two flats (B-flat and E-flat) and a dynamic marking of *f* (forte). The piano introduction is followed by a vocal melody, which is written on a single staff with a treble clef. The vocal melody is in the same key and time signature as the piano introduction. The score is for a vocal solo, and the lyrics are written below the vocal staff.

73. **Moderato**

dolce

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has three measures, and the second system has two measures. The piano accompaniment features a prominent bass line with many triplets and a more active treble line. The voice part is a simple melody with lyrics written below it.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many slurs and ties, and a bass line with a few notes. The voice part is in the upper register, featuring a melody with many slurs and ties, and a bass line with a few notes. The score is written in a single system with a key signature of one flat and a common time signature. The tempo is marked "Allegretto". The score is written in a single system with a key signature of one flat and a common time signature. The tempo is marked "Allegretto".

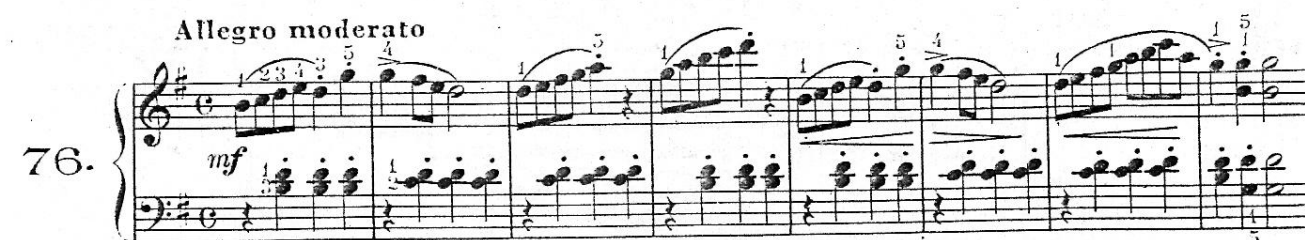
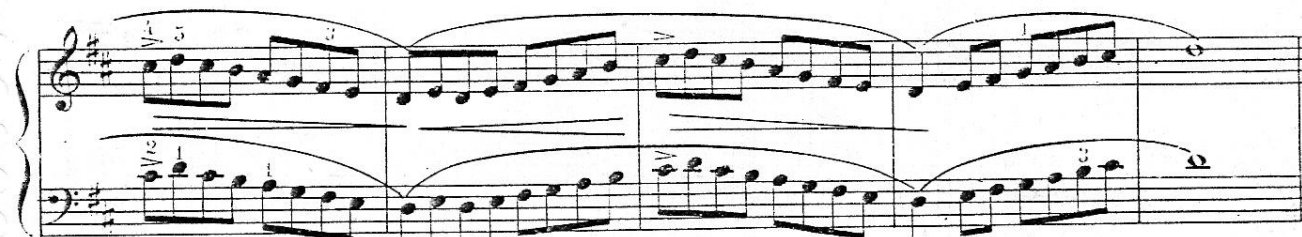
EJERCICIOS DE TRESILLOS

Moderato

74. *dolce*
sempre legato

The musical score for exercise 74 is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Moderato'. The first system is marked 'dolce' and 'sempre legato'. The second system is marked 'f' (forte). The third system is marked 'dolce'. The fourth system is marked 'p' (piano). The fifth system is marked 'p' (piano). The sixth system is marked 'p' (piano). The score includes various musical notations such as triplets, slurs, and fingerings.

ESCALA DE RE MAYOR



La articulación de la muñeca debe ser siempre suelta

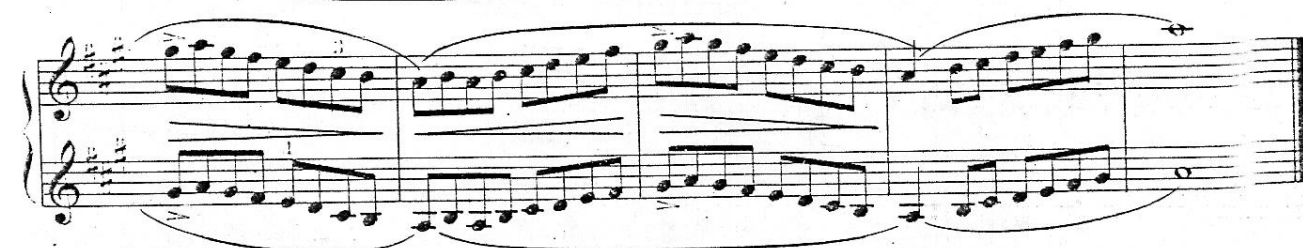


77. **Moderato**

mf *poco cresc.* *p* *cresc.*

78. **Allegretto**

ESCALA DE LA MAYOR



Allegretto

80. *mf* *leggero*

a) *f* *p* *f*

mf

a)

Acciacatura
(Apoyatura)

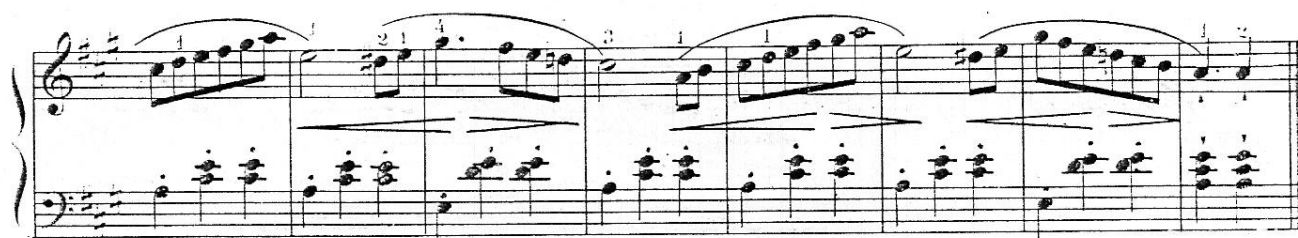
Ejecución

Allegretto

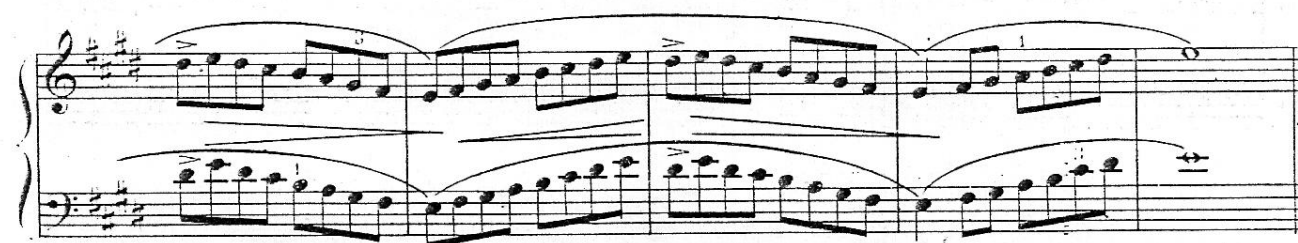
81. *p* *leggero*

mf

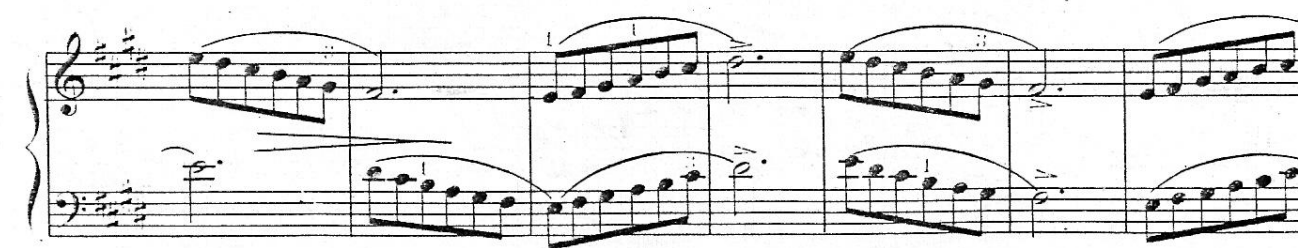
p



ESCALA DE MI MAYOR



Allegretto



Allegretto

82.

Musical score for measures 82-87. The piece is in 3/4 time, key of D major. The tempo is marked 'Allegretto'. The score consists of two systems of grand staves (treble and bass clef). Measure 82 starts with a treble staff entry marked 'dolce' and a bass staff accompaniment. Measure 83 features a treble staff entry marked 'mf' and a bass staff accompaniment. Measure 84 has a treble staff entry marked 'p' and a bass staff accompaniment. Measure 85 has a treble staff entry marked 'mf' and a bass staff accompaniment. Measure 86 has a treble staff entry marked 'f' and a bass staff accompaniment. Measure 87 has a treble staff entry marked 'dim.' and a bass staff accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegretto


83.

Musical score for measures 88-93. The piece is in 3/4 time, key of D major. The tempo is marked 'Allegretto'. The score consists of two systems of grand staves (treble and bass clef). Measure 88 starts with a treble staff entry marked 'mf' and a bass staff accompaniment. Measure 89 has a treble staff entry marked 'f' and a bass staff accompaniment. Measure 90 has a treble staff entry marked 'mf' and a bass staff accompaniment. Measure 91 has a treble staff entry marked 'cresc.' and a bass staff accompaniment. Measure 92 has a treble staff entry marked 'f' and a bass staff accompaniment. Measure 93 has a treble staff entry marked 'cresc.' and a bass staff accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

dim. *f*

84. *Allegretto*

f

*)  Calderón

La nota colocada bajo el calderón debe prolongarse a voluntad del ejecutante.

85. *Allegretto*

dolce *legato* *cresc.*

legato

f

EL PROFESOR

86. *Moderate*
p

This block contains the musical notation for measure 86. It is marked 'Moderate' and 'p' (piano). The measure is divided into three systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a dense, rhythmic accompaniment. The second and third systems continue the melodic and accompanimental patterns, with the bass staff featuring prominent triplets. The measure concludes with a double bar line.

87. *Allegro moderato*
mf

This block contains the musical notation for measure 87. It is marked 'Allegro moderato' and 'mf' (mezzo-forte). The measure is divided into four systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second and third systems continue the melodic and accompanimental patterns, with the bass staff featuring prominent triplets. The measure concludes with a double bar line.

EL DISCIPULO

Ejercicio para la diferente duración de los sonidos, desde la redonda hasta la semicorchea.

Moderato

86.

Para desarrollar la agilidad.

Allegro moderato

87.

Moderato

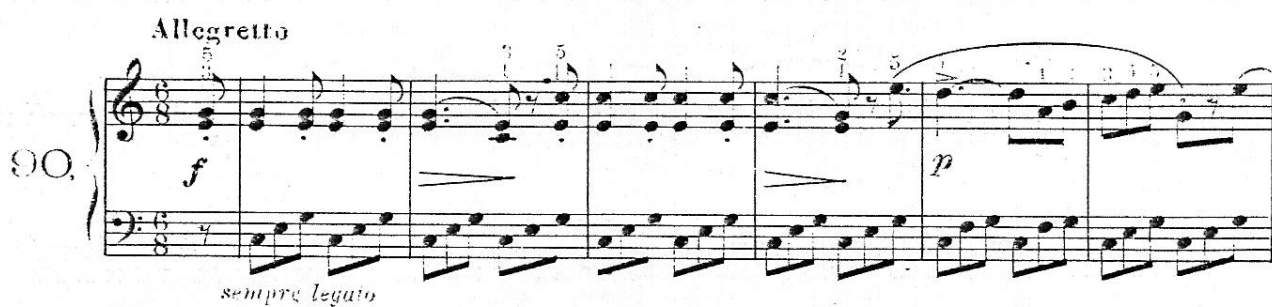
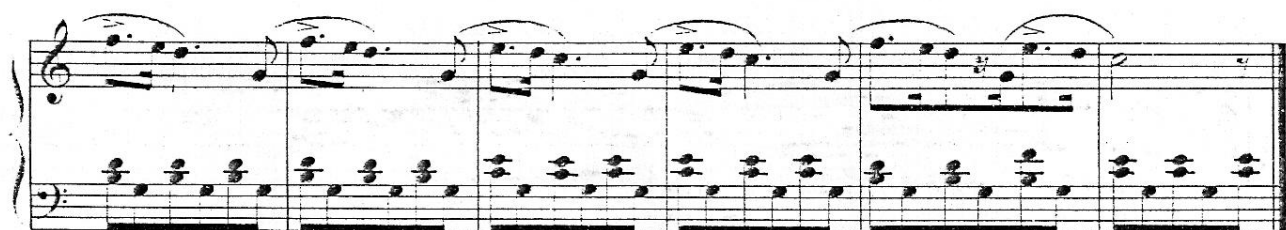
88.

Musical score for Moderato, measures 88-94. The score is written for piano in 3/4 time. Measures 88-91 show a melodic line in the right hand with triplets and a steady accompaniment in the left hand. Measure 92 features a dynamic shift to *f* (forte) in the right hand, while the left hand continues. Measure 93 returns to a softer *p* (piano) dynamic. Measure 94 shows a *pp* (pianissimo) dynamic in the right hand. The system concludes with two first and second endings for measures 95-96, marked *f* (forte).

Andante

89.

Musical score for Andante, measures 89-94. The score is written for piano in 3/4 time. Measures 89-91 are marked *dolce* (sweetly) and *legato* (smoothly). The right hand features a melodic line with slurs, and the left hand provides a steady accompaniment. Measure 92 introduces a *mf* (mezzo-forte) dynamic in the right hand. Measures 93-94 continue with the *mf* dynamic, maintaining the melodic and accompanimental patterns.



ESCALA DE LA MENOR

The first system of the musical score for 'ESCALA DE LA MENOR' consists of two staves. The right staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic marking. It contains a series of eighth-note ascending and descending scales. The left staff, in bass clef, provides a harmonic accompaniment with chords and moving lines. The system concludes with a crescendo (*cresc.*) marking.

The second system of the musical score begins at measure 91, indicated by the number '91.' on the left. It features a tempo change to 'Allegretto' and a 'dolce' (sweet) marking. The right staff continues with eighth-note scales, while the left staff provides accompaniment. The system includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The system concludes with a final measure marked with a double bar line.

Comodo

92.

dolce

legato

p

dolce

Moderato

93.

mf

p

mf

marcato

f

ESCALA DE FA MAYOR

First system of the F major scale exercise. The treble clef staff begins with a melody marked *mf* and includes fingerings: 1 2 3 4 1 2 3 4, 3 2 1 4 3 2, and 1. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *cresc.* marking and a final *f* dynamic.

Allegro moderato

Second system of the F major scale exercise, marked *Allegro moderato*. The treble clef staff starts with a *p* dynamic and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *cresc.* marking.

Allegretto

Third system of the F major scale exercise, marked *Allegretto*. The treble clef staff begins with a *dolce* marking and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *legato* marking.

Fourth system of the F major scale exercise. The treble clef staff starts with a *cresc.* marking and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *p* dynamic.

Fifth system of the F major scale exercise. The treble clef staff begins with a *f* dynamic and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *dolce* marking and a *cresc.* marking.

Allegretto

Sixth system of the F major scale exercise, marked *Allegretto*. The treble clef staff starts with a *mf* dynamic and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *f* dynamic.

Seventh system of the F major scale exercise. The treble clef staff begins with a *p* dynamic and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff has a descending line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system concludes with a *cresc.* marking and a final *f* dynamic.

First system of a piano piece. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include *p* (piano).

96. *Allegro*

Second system, marked *Allegro*. It begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings, while the left hand provides harmonic support with chords and eighth notes. A *cresc.* (crescendo) marking is present.

Third system. The right hand continues with a melodic line, and the left hand has a consistent eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system. The right hand features a melodic line with slurs and fingerings. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fifth system. The right hand has a melodic line with slurs and fingerings. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

Sixth system. The right hand has a melodic line with slurs and fingerings. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

Seventh system. The right hand has a melodic line with slurs and fingerings. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

Allegretto

97.

Allegro

98.

*) La nota sobre la que se encuentra el signo ^ debe ser muy acentuada.

Allegro

100. *mf*

f

1. 2. *dim.*

mf *f*

p *cresc.* *f*

p *f*

Allegro moderato

101.

Musical score for piano, measures 101-106, in 3/4 time, Allegro moderato. The score is written for a grand piano (treble and bass staves). The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro moderato". The score includes various dynamics and articulations:

- Measure 101: *mf* (mezzo-forte). Treble staff has a sixteenth-note scale starting on G4, ascending to D5. Bass staff has a half-note accompaniment: G3, B2, D3, G2.
- Measure 102: Treble staff continues the scale. Bass staff continues the accompaniment.
- Measure 103: Treble staff continues the scale. Bass staff continues the accompaniment.
- Measure 104: Treble staff continues the scale. Bass staff continues the accompaniment.
- Measure 105: Treble staff continues the scale. Bass staff continues the accompaniment.
- Measure 106: Treble staff continues the scale. Bass staff continues the accompaniment.

Dynamic markings and articulations include:

- mf* (mezzo-forte) at the beginning of measure 101.
- cresc.* (crescendo) at the end of measure 104.
- f* (forte) at the beginning of measure 105.
- dim.* (diminuendo) at the end of measure 105.
- mf* (mezzo-forte) at the beginning of measure 106.
- cresc.* (crescendo) at the end of measure 106.
- p* (piano) at the beginning of measure 107.
- cresc.* (crescendo) at the end of measure 107.
- dim.* (diminuendo) at the end of measure 108.
- p* (piano) at the beginning of measure 109.
- cresc.* (crescendo) at the end of measure 109.
- f* (forte) at the beginning of measure 110.

Moderato

102.

dolce

cresc.

f *dim.* *p*

p *cresc.* *f*

*) El cambio de dedo se hará muy rápidamente sin repetir la nota

Allegro moderato

103.

This musical score is for a piano piece, measures 103 through 108. The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#), and the time signature is 3/4. The score is written for piano with a grand staff (treble and bass clefs).
Measure 103: The right hand plays a melody with a slur and fingerings 1, 2, 3, 4, 5. The left hand plays a continuous eighth-note accompaniment. The marking 'dolce' is above the right hand, and 'legato' is below the left hand.
Measure 104: The right hand continues the melody with a slur and fingerings 1, 2, 3. The left hand continues the eighth-note accompaniment. The marking 'p' (piano) is below the right hand.
Measure 105: The right hand has a slur and fingerings 2, 1, 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment. The marking 'mf' (mezzo-forte) is below the right hand.
Measure 106: The right hand has a slur and fingerings 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment. The marking 'f' (forte) is below the right hand.
Measure 107: The right hand has a slur and fingerings 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment. The marking 'p' (piano) is below the right hand.
Measure 108: The right hand has a slur and fingerings 1, 2, 3, 4, 5. The left hand continues the eighth-note accompaniment. The marking 'p' (piano) is below the right hand.

Allegretto

104.

dolce
legato

cresc. *f* *dim.* *p*

cresc. *f* *p* *cresc.* *f* *dim.*

dolce
legato

p *p*

cresc. *p* *cresc.* *f*

ESCALA CROMATICA

Mano derecha sola

I.  Digitación más cómoda para manos pequeñas.

II.  Digitación más usada

Mano izquierda sola

III.  Digitación más cómoda para manos pequeñas.

IV.  Digitación más usada

Mano derecha sola

V.  

Mano izquierda sola

VI.  

VII.  VIII. 

Allegro moderato

105.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

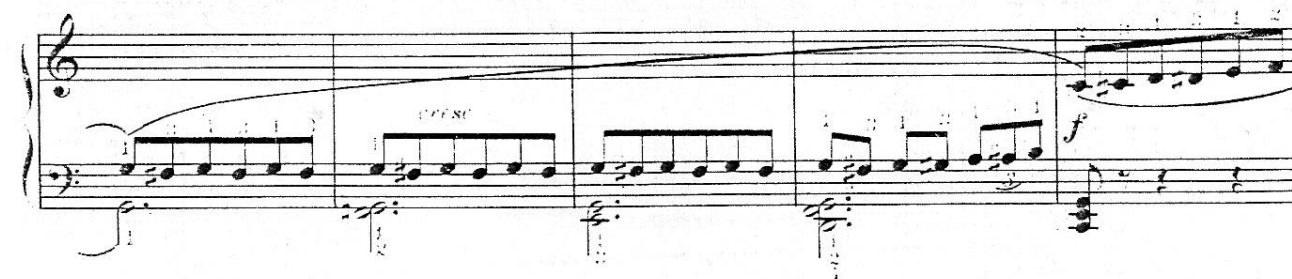
Allegro moderato

106.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

cresc. *mf*



ANDRES G. PFOEDERL

A P E N D I C E

EJERCICIOS TECNICOS DIARIOS

Estúdiese con atención especial según los ejercicios preparatorios.

Cada número deberá ser repetido varias veces y podrá ser ejecutado también en la extensión de dos octavas.

EJERCICIOS PARA LA MANO DERECHA SOLA

1. *[Musical notation with fingerings]*

2. *[Musical notation with fingerings and a triplet marked with an asterisk]*

3. *[Musical notation with complex fingerings]*

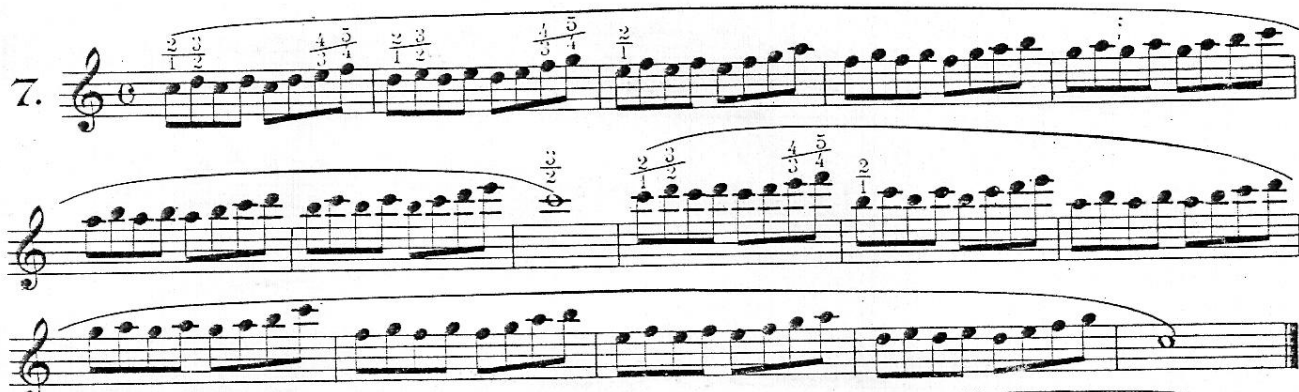
4. *[Musical notation with fingerings and a triplet]*

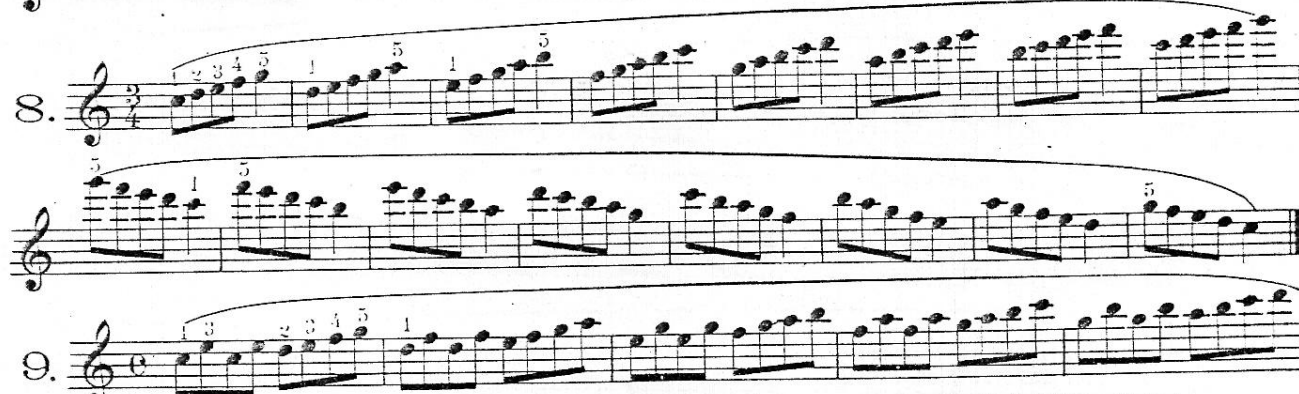
5. *[Musical notation with fingerings and a slur]*

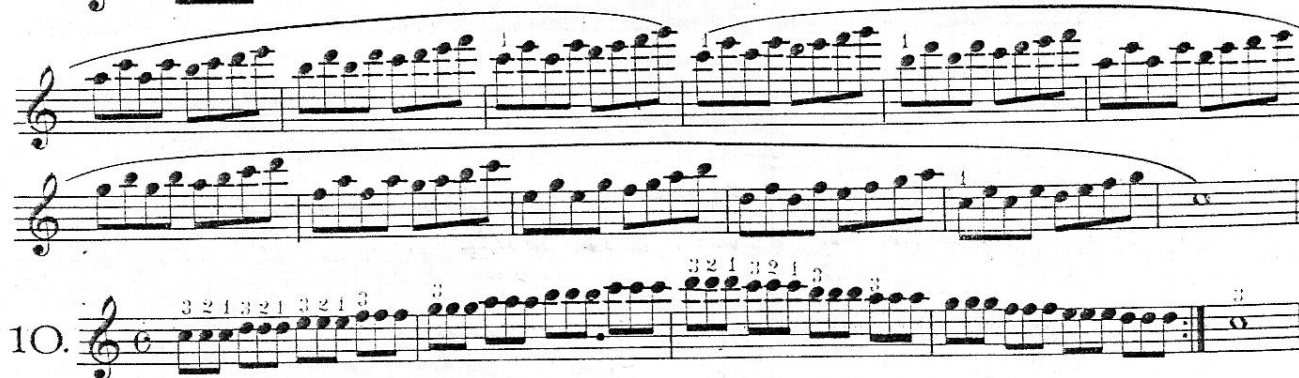
6. *[Musical notation with fingerings, marked "sempre legato"]*

7. *[Musical notation with fingerings and a slur]*

*) Ejecútense también con las digitaciones siguientes.

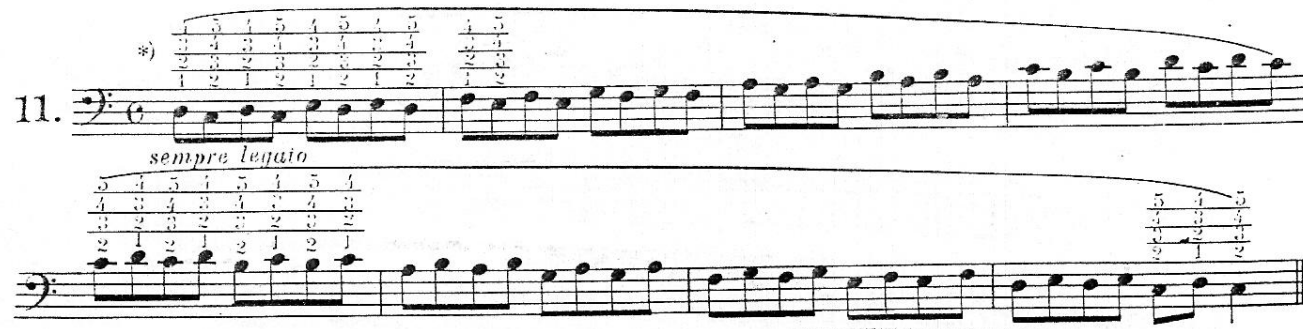
7. 


8. 

9. 

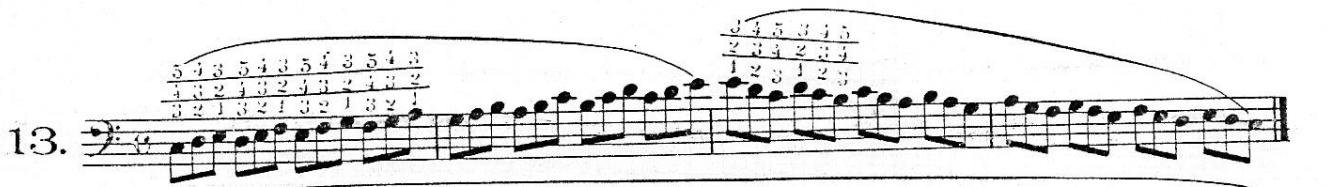
10.

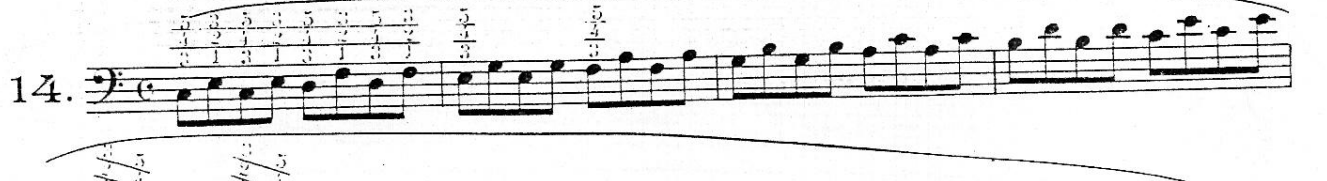
EJERCICIOS PARA LA MANO IZQUIERDA SOLA

11. 

12. 


*) Ejecútese también con las digitaciones siguientes


13. 

14. 


15. 


16. 

17. 

18. 

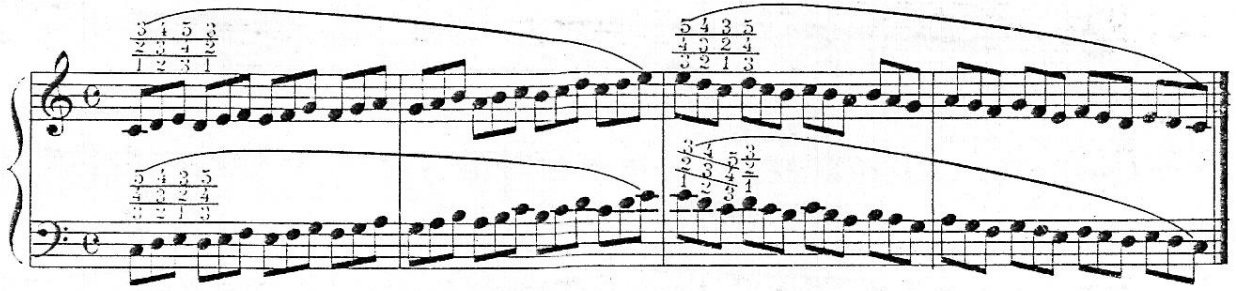
19. 

20. 



EJERCICIOS PARA LAS DOS MANOS JUNTAS

21.



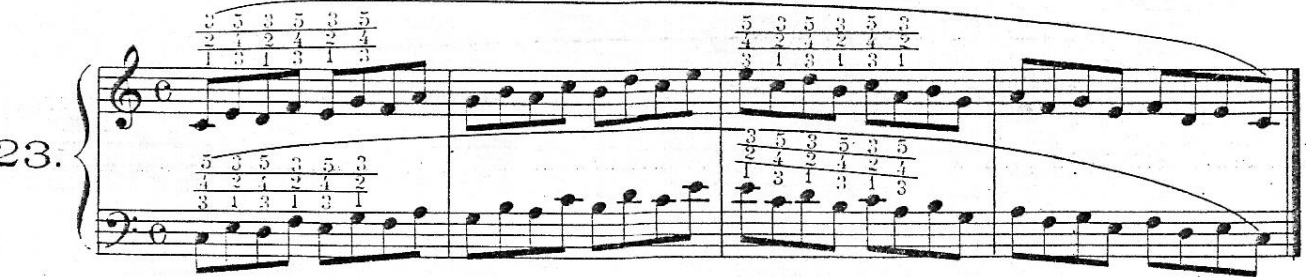
22.



23.



24.



25.

Exercise 25, measures 1-2. The piece is in 6/8 time. The right hand has a melodic line with fingerings 2, 3, 1, 5, 1, 5, 2. The left hand has a bass line with fingerings 5, 4, 3, 2, 3, 2, 5. Both hands play eighth notes.

Exercise 25, measures 3-5. Measure 3 has a 2/1 ratio. Measure 4 has a 3/2 ratio. Measure 5 has a 5/4 ratio. The right hand continues the melodic line with fingerings 2, 3, 4, 5, 4, 3, 2. The left hand continues the bass line with fingerings 5, 4, 3, 2, 1, 2, 5.

Exercise 25, measures 6-8. The right hand continues the melodic line. The left hand continues the bass line, ending with a 5. The piece concludes with a double bar line.

26.

Exercise 26, measures 1-5. The piece is in 3/4 time. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a bass line with fingerings 5, 4, 3, 2, 1. Both hands play eighth notes.

Exercise 26, measures 6-8. The right hand continues the melodic line with fingerings 5, 4, 3, 2, 1. The left hand continues the bass line with fingerings 5, 4, 3, 2, 1. The piece concludes with a double bar line.

Exercise 26, measures 9-11. The right hand continues the melodic line. The left hand continues the bass line. The piece concludes with a double bar line.

27. *sempre legato*

Measure 27, measures 1-4. Treble staff: 5 5 5 5. Bass staff: 1 1 1 1. The instruction *sempre legato* is written above the bass staff.

Measures 5-8 of measure 27. Treble and bass staves.

Measures 9-12 of measure 27. Treble staff: 1 1 1 1. Bass staff: 5 5 5 5.

Measures 13-16 of measure 27. Treble and bass staves.

28.

Measure 28, measures 1-4. Treble staff: 1 3 5 1 3 5. Bass staff: 5 3 1 5 3 1.

Measures 5-8 of measure 28. Treble staff: 5 3 1 5 3 1. Bass staff: 1 3 5 1 3 5.

29. *legato*

Measures 29-30 of a piano piece. Measure 29 features a treble clef with a melodic line of eighth notes and a bass clef with a supporting line of eighth notes. Measure 30 continues the melodic development in the treble and adds a new line in the bass. Fingerings are indicated with numbers 1-5. A *legato* marking is present in measure 29.

Measures 31-32. Measure 31 shows a continuation of the melodic patterns in both staves. Measure 32 concludes the section with a final chord in the treble and a sustained note in the bass.

30.

Measures 33-34. Measure 33 introduces a new melodic phrase in the treble. Measure 34 provides a harmonic foundation in the bass. Fingerings and articulation marks are clearly visible.

Measures 35-36. Measure 35 features a more complex melodic line in the treble. Measure 36 continues the bass line with a steady eighth-note pattern.

31. *legato*

Measures 37-38. Measure 37 begins with a melodic line in the treble. Measure 38 continues the piece with a final melodic flourish in the treble and a sustained bass line. A *legato* marking is present in measure 37.

Measures 39-40. Measure 39 shows a continuation of the melodic patterns. Measure 40 concludes the section with a final chord in the treble and a sustained note in the bass.

Measures 41-42. Measure 41 features a new melodic phrase in the treble. Measure 42 provides a harmonic foundation in the bass. Fingerings and articulation marks are clearly visible.

32. *legato*

Exercise 32 consists of eight measures. The treble staff begins with a slur over measures 1-4, with fingerings 1 2 3 4 3 2, 1 2 3 4 3 2, 1, and 1. The bass staff has a slur over measures 1-4 with fingerings 5 4 3 2 3 4, 5 4 3, and 5 4 3. Measures 5-8 continue the patterns with a final slur in the bass staff with fingerings 5 4 3.

Exercise 32 continues with measures 9-16. The treble staff has a slur over measures 9-12 with fingerings 5, 2, 1, and 1. The bass staff has a slur over measures 9-12 with fingerings 1 3 5, 1 3 5, and 1. Measures 13-16 continue the patterns with a final slur in the bass staff.

33. *legato*

Exercise 33 consists of eight measures. The treble staff begins with a slur over measures 1-4, with fingerings 1 2 3 4 3 5, 1 2 3 4 3 5, 1, and 1. The bass staff has a slur over measures 1-4 with fingerings 5 4 3 2 3 1, 5 4 3 2 3 1, and 5. Measures 5-8 continue the patterns with a final slur in the bass staff.

Exercise 33 continues with measures 9-16. The treble staff has a slur over measures 9-12 with fingerings 5 4 3 2 3 1, 5 4 3 2 3 1, and 5. The bass staff has a slur over measures 9-12 with fingerings 1 3 2 4 3 5, 1 3 2 4 3 5, and 1. Measures 13-16 continue the patterns with a final slur in the bass staff.

Exercise 33 continues with measures 17-24. The treble staff has a slur over measures 17-20 with fingerings 5, 4, 3, and 1. The bass staff has a slur over measures 17-20 with fingerings 1, 2, 3, and 4. Measures 21-24 continue the patterns with a final slur in the bass staff.

34.

Exercise 34 consists of eight measures. The treble staff begins with a slur over measures 1-4, with fingerings 1 2 3 4 3 2, 1 2 3 4 3 2, 1, and 1. The bass staff has a slur over measures 1-4 with fingerings 5 4 3 2 3 1, 5 4 3 2 3 1, and 5. Measures 5-8 continue the patterns with a final slur in the bass staff.

Exercise 34 continues with measures 9-16. The treble staff has a slur over measures 9-12 with fingerings 5 4 3 2 3 1, 5 4 3 2 3 1, and 5. The bass staff has a slur over measures 9-12 with fingerings 1 3 2 4 3 5, 1 3 2 4 3 5, and 1. Measures 13-16 continue the patterns with a final slur in the bass staff.

24 ESCALAS MAYORES Y MENORES

ANDRÉS G. PFOEDERL
PROFESOR

dispuestas según la semejanza de la digitación y para la comparación de los tonos mayores y menores.

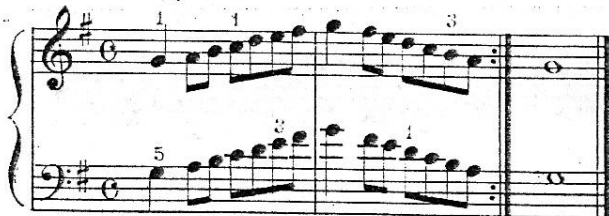
1. Do mayor



2. Do menor



3. Sol mayor



4. Sol menor



5. Re mayor



6. Re menor



7. La mayor



8. La menor

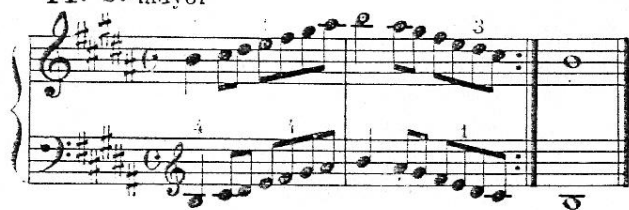
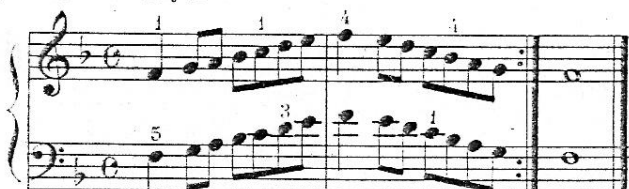
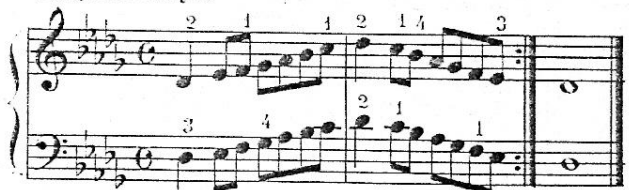
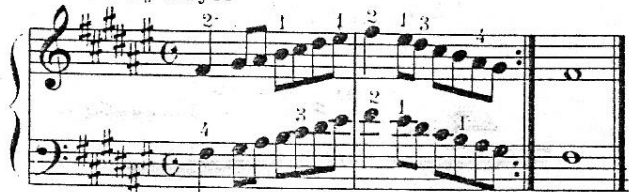


9. Mi mayor



10. Mi menor



11. *Si* mayor13. *Fa* mayor15. *Si* b mayor17. *Mi* b mayor19. *La* b mayor21. *Re* b mayor23. *Fa* # mayor12. *Si* menor14. *Fa* menor16. *Si* b menor18. *Mi* b menor20. *La* b menor22. *Do* # menor24. *Fa* # menor

SEIS PEQUEÑAS PIEZAS RECREATIVAS

UNA PEQUEÑA HISTORIA

ANDRES G. PFEDERL
PROFESOR
H. LICHNER

Moderato

1. *p espressivo*

cresc.

p

f

p

cresc.

decresc.

EN EL PATIO DE JUEGOS

Allegro

H. LICHNER

2. *p*

mf

p

mf

FINE

mf

Dal 3 al Fine

The musical score is written for piano and right hand. It begins with a tempo marking of 'Allegro' and a composer credit to 'H. LICHNER'. The score is divided into six systems. The first system starts with a piano (p) dynamic. The second system introduces a mezzo-forte (mf) dynamic. The third system returns to piano (p). The fourth system is marked with mezzo-forte (mf). The fifth system contains the word 'FINE' and continues with mezzo-forte (mf). The sixth system concludes with the instruction 'Dal 3 al Fine', indicating a repeat of the third measure of the system. The score includes various musical notations such as notes, rests, and fingerings.

CANCION SIN PALABRAS

Moderato

3. *p dolcemente*

The musical score is written for piano and consists of six systems. The first system is marked with a large '3.' and the instruction '*p dolcemente*'. The tempo is 'Moderato'. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final cadence in the sixth system.

CANTO SIN PALABRAS

Allegretto

F. SPINDLER

Allegretto

F. SPINDLER

4. *mf* di buon umore

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The lyrics are written below the voice part.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment features chords and single notes, with some measures containing triplets. The score is divided into four measures, with a repeat sign at the end of the second measure.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets, indicated by a '3' over the notes. The score includes a variety of musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics "The Rose Tree" are written below the staff, aligned with the corresponding notes.

POLCA

A. EHLMANT

Animato

5.

First system of musical notation (measures 1-4). The piece is in 2/4 time. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Second system of musical notation (measures 5-8). The melody continues with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include mezzo-forte (*mf*).

Third system of musical notation (measures 9-12). The right hand melody is more active with eighth notes. The left hand accompaniment features chords and moving lines. Dynamics include piano (*p*).

Fourth system of musical notation (measures 13-16). The melody continues with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include piano (*p*).

Fifth system of musical notation (measures 17-20). The melody continues with slurs and ties. The left hand accompaniment includes chords and moving lines. Dynamics include piano (*p*).

FINE

TRIO

Trio section of musical notation (measures 21-24). The right hand melody is more active with eighth notes. The left hand accompaniment features chords and moving lines. Dynamics include piano (*p*).

mf *p*

Polka D.C. al Fine

ROMANZA SIN PALABRAS

Tranquillo

F. SPINDLER

6.

p

p

p

p

COLECCION CLASICA Y DIDACTICA E. R.

- E.R. 24 ALABIEV. El ruiseñor. Aria rusa (Liszt-Tagliapietra)
- E.R. 2375 BACH J. S. El clave bien temperado. Edición de estudio, según los originales. Libro I (Montani)
- E.R. 2376 Libro II (Montani)
- E.R. 190 Libro I (Longo)
- E.R. 191 Libro II (Longo)
- E.R. 23 Composiciones para órgano (Liszt-Boghen)
- E.R. 1739 Concerto en estilo italiano (Bülow)
- E.R. 729 Concerto en estilo italiano. Fantasia cromática y Fuga en re menor (Bülow)
- E.R. 1317 6 Corales para órgano (Petrachio)
- E.R. 1740 Fantasia cromática y Fuga en re menor (Bülow)
- E.R. 719 Fantasia en do menor (Cesi)
- E.R. 628 Fantasia y Fuga en sol menor para órgano (Tagliapietra)
- E.R. 596 15 Invenciones a 2 voces (Mugellini-Lorenzoni)
- E.R. 597 15 Invenciones a 3 voces (Mugellini-Lorenzoni)
- E.R. 476 30 Invenciones a 2 y 3 voces (Mugellini-Lorenzoni)
- E.R. 553 4 Partitas y Obertura francesa (Mugellini)
- E.R. 745 Pequeños preludios y Fugas (Tagliapietra)
- E.R. 2027 19 Piezas fáciles (Del libro de Ana Magdalena Bach) (Rossi)
- E.R. 2363 23 Piezas fáciles (Mugellini-Lorenzoni)
- E.R. 445 Suites francesas (Mugellini-Lorenzoni)
- E.R. 443 Suites inglesas (Mugellini)
- E.R. 1804 Toccata y Fuga en re menor, para órgano (Tausig)
- E.R. 416 Toccatas y Sonatas (Mugellini)
- E.R. 139 BACH K. Ph. E. 6 Sonatas (Bülow)
- E.R. 1898 BEETHOVEN. Andante favorito en fa mayor (Frugatta)
- E.R. 1173 7 Bagatelas, op. 33 (Frugatta)
- E.R. 87 13 Composiciones fáciles (Frugatta)
- E.R. 1060 6 Escocesas
- E.R. 1172 Para Elisa. Página de album
- E.R. 1867 Rondó a capricho, op. 129 (Frugatta)
- E.R. 1087 Rondó en do mayor, op. 51 N° 1 (Cesi)
- E.R. 753 Rondó en sol mayor, op. 51 N° 2 (Cesi)
- E.R. 405 3ª Sinfonía, op. 55, en mi bemol, "Heroica" (Pozzoli)
- E.R. 407 5ª Sinfonía, op. 67, en do menor (Pozzoli)
- E.R. 408 6ª Sinfonía, op. 65, en fa mayor, "Pastoral" (Pozzoli)
- E.R. 409 7ª Sinfonía, op. 125, en re menor (Pozzoli)
- E.R. 411 9ª Sinfonía, op. 125, en re menor (Pozzoli)
- E.R. 2318 1ª Sonata, op. 2 N° 1, en fa menor (Casella)
- E.R. 2322 5ª Sonata, op. 10, N° 1, en do menor (Casella)
- E.R. 334 8ª Sonata, op. 13, en do menor, "Patética" (Casella)
- E.R. 335 9ª Sonata, op. 14, N° 1, en mi mayor (Casella)
- E.R. 337 12ª Sonata, op. 26 en la bemol mayor (Casella)
- E.R. 339 14ª Sonata, op. 27, N° 2, en do sostenido menor, "Claro de luna" (Casella)
- E.R. 576 17ª Sonata, op. 31, N° 2, en re menor (Casella)
- E.R. 341 18ª Sonata, op. 31, N° 3, en mi bemol mayor (Casella)
- E.R. 343 20ª Sonata, op. 49, N° 2, en sol mayor (Casella)
- E.R. 344 21ª Sonata, op. 53, en do mayor, "Waldstein" o "Aurora" (Casella)
- E.R. 346 23ª Sonata, op. 57, en fa menor, "Appassionata" (Casella)
- E.R. 2452 Sonatas. Libro I (1 al 16) (Casella)
- E.R. 2453 Libro II (17 al 32) (Casella)
- E.R. 65 6 Sonatinas (Frugatta)
- E.R. 1086 BEETHOVEN. 6 Valses (Vitali)
- E.R. 111 Variaciones. Vol. I (Frugatta)
- E.R. 112 Vol. II (Frugatta)
- E.R. 456 BRENS. Nueva escuela de la velocidad. 40 Ejercicios, op. 61.
- E.R. 493 BERTINI. 25 Estudios, op. 100. Libro I (Mugellini)
- E.R. 494 25 Estudios, op. 29. Libro II (Mugellini)
- E.R. 495 25 Estudios, op. 32. Libro III (Mugellini)
- E.R. 604 BEYER. Escuela preparatoria, op. 101 (Pozzoli)
- E.R. 1296 BRAHMS. 4 Baladas, op. 10
- E.R. 1980 Berceuse. Canción de cuna, op. 49 N° 4. Con letra (al. it.) (Zanon)
- E.R. 1030 Danzas húngaras N° 3, 6 y 7 (Marciano)
- E.R. 98 N° 1 al 10 (Marciano)
- E.R. 1490 5 Estudios sobre obras de Chopin, Weber y Bach
- E.R. 1062 Rapsodia, op. 119 N° 4, en mi bemol mayor
- E.R. 1061 2 Rapsodias, op. 79. En si menor y sol menor
- E.R. 1155 16 Valses, op. 39.
- E.R. 1008 Variaciones y Fuga, sobre un tema de Handel, op. 24
- E.R. 815 BURCHALLER. 12 Estudios brillantes y melódicos, op. 105
- E.R. 419 18 Estudios de género, op. 109
- E.R. 429 25 Estudios fáciles, op. 100
- E.R. 820 CESI-MARCIANO. Antología pianística para la juventud. Libro I
- E.R. 821 Libro II
- E.R. 822 Libro III
- E.R. 823 Libro IV
- E.R. 156 CLEMENTI. Gradus ad Parnassum. 100 Estudios. Libro I (Cesi-Marciano)
- E.R. 137 Libro II (Cesi-Marciano)
- E.R. 158 Libro III (Cesi-Marciano)
- E.R. 672 29 Estudios elegidos (Tausig)
- E.R. 590 Preludios y Ejercicios (Mugellini)
- E.R. 669 Sonatas. Libro I. N° 1 al 6 (Cesi-Mugellini)
- E.R. 670 Libro II. N° 7 al 12 (Cesi)
- E.R. 796 Sonatina, op. 36, N° 1 (Mugellini)
- E.R. 18 6 Sonatinas, op. 36 (Marciano)
- E.R. 797 6 Sonatinas, op. 36 (Mugellini)
- E.R. 19 6 Sonatinas, op. 37 y 53 (Marciano)
- E.R. 623 12 Sonatinas, op. 36, 37 y 53 (Mugellini)
- E.R. 857 CZERNY. El arte de hacer ágiles los dedos. 50 Estudios brillantes, op. 740 (Buonamici)
- E.R. 1265 Los cinco dedos, op. 777 (Buonamici)
- E.R. 810 Ejercicio diario. 40 Estudios, op. 357 (Buonamici)
- E.R. 2285 100 Ejercicios progresivos, op. 159 (Buonamici)
- E.R. 1040 La escuela de la mano izquierda. 10 Estudios, op. 399 (Buonamici)
- E.R. 671 La escuela de la velocidad. 40 Ejercicios, op. 299 (Buonamici)
- E.R. 839 La escuela del concertista. 60 Estudios, op. 363 (Buonamici)
- E.R. 447 La escuela del ligado y del destacadado. 50 Ejercicios, op. 353 (Pozzoli)
- E.R. 250 24 Estudios de la pequeña velocidad, op. 656 (Pozzoli)
- E.R. 363 30 Nuevos estudios del mecanismo, op. 849 (Pozzoli)
- E.R. 229 El primer maestro de piano. 100 Estudios diarios, op. 399 (Pozzoli)
- E.R. 585 Libro I (Pozzoli)
- E.R. 696 Libro II (Pozzoli)
- E.R. 1302 El progreso. 25 Estudios, op. 749 (Buonamici)
- E.R. 523 CHAIKOVSKY. Album de la juventud. 24 Piezas breves, op. 39 (Marciano)
- E.R. 1988 Cascanueces. Suite, op. 71ª. Completa.
- E.R. 1634 Vals de las flores.
- E.R. 522 Las estaciones, op. 37 (Marciano)
- E.R. 769 CHAIKOVSKY. Junio. Barcarola, op. 37 N° 6 (Marciano)
- E.R. 766 Romanza, op. 3 en la menor (Marciano)
- E.R. 1180 CHOPIN. Barcarola, op. 60 (Brugnoli)
- E.R. 1052 Berceuse, op. 57 en re bemol mayor (Brugnoli)
- E.R. 1433 Bolero, op. 19 en do mayor (Brugnoli)
- E.R. 941 6 Cantos polacos (Liszt-Tagliapietra)
- E.R. 1063 3 Escocesas, op. 72 N° 3 (Brugnoli)
- E.R. 1820 Estudio, op. 10 N° 3 en mi mayor (Brugnoli)
- E.R. 1826 Estudio, op. 10 N° 12 en do menor (Brugnoli)
- E.R. 1827 Estudios, op. 15 y 25. Volumen completo (Brugnoli-Montani)
- E.R. 1828 Fantasia, op. 49 en fa menor (Brugnoli-Montani)
- E.R. 1829 Fantasia Impromptu, op. 66 en do sostenido menor (Brugnoli)
- E.R. 1871 Impromptu, op. 29 en la bemol mayor (Brugnoli)
- E.R. 1767 Impromptus. Volumen completo (Brugnoli)
- E.R. 2485 Mazurcas. Volumen completo (Brugnoli-Montani)
- E.R. 2506 Nocturno, op. 9 N° 2 en mi bemol mayor (Brugnoli-Montani)
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